Sale by Auction,

OF THE

REMAINING PART

OF THE

Orleans' Collection of Italian Paintings,

COMPRISING

The Works of the following Masters:

RAFFAELLO DA URBINO,

ANTONIO DA COREGGIO,	PIETRO PERUGINO,
TITIANO VECELLI,	GIORGIONE,
ANNIBALI CARACCI,	LUCA GIORDANO,
GUIDO RHENI,	PAOLO VERONESE,
MICHAEL ANGELO BUONAROTI,	MAITRE ROUX,
BENVENUTO GAROFALO,	GIACOMO BASSANO,
GIACOMO PALMA,	ANDREA DEL SARTO,
FRANCESCO ALBANO,	JULIO ROMANO,

MICHAEL ANGELO CARAVAGGIO,

&c. &c. &c.

Catalogues, price Half-a-Crown, to be returned to Purchasers; and it is respectfully mentioned, that, to prevent a crowded Room, no Person can possibly be admitted on the Day of Sale without being in Possession of one of the Catalogues.

THESE PICTURES WILL BE ON VIEW THREE DAYS PRECEDING THE SALE.

B 2 5 1943

THE

Catalogue

OF THE

REMAINING PART

OF THE

ORLEANS' COLLECTION

OF

Italian Paintings,

WHICH

WERE EXHIBITED LAST YEAR

AT

MR. BRYAN's GALLERY, in PALL MALL,

AND AT THE

LYCEUM in the STRAND,

FOR

SALE BY PRIVATE CONTRACT;

AND

Which will be Sold by Auction

BY

PETER COXE, BURRELL, and FOSTER,

AT

Mr. BRYAN's GALLERY, in PALL MALL,

On FRIDAY the 14th of FEBRUARY, 1800,

AT TWELVE O'CLOCK.

Conditions of Sale.

I. THAT no Person be admitted on the Day of Sale, without being in Possession of a Catalogue, price Half-a-Crown; to be returned to Purchasers.

II. That the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots, to be put up again and re-fold.

III. That no Person advance less than Half-a-Guinea; above Ten Guineas, One Guinea; and so on in Proportion.

IV. That the Purchasers give in their Names and Places of Abode, if required, and pay down immediately Twenty per Cent. in Part of the Purchase Money; and the Remainder on or before the Delivery.

V. That the Lots shall be taken away within Four Days after the Sale; with all Faults, and under all Descriptions, and at the Expence of the Purchasers.

And Lastly. That upon Failure of complying with these Conditions; the Money, deposited in Part of Payment, shall be forfeited: all Lots uncleared after the Time limited shall be re-sold by Public or Private Sale, and the Deficiency, if any, attending such Re-sale, together with all Charges, be made good by the Defaulter of the present Sale.

Barroccio — The great admirer of Raphael who followed him in the
grand design of his outline, who has told this
story in the favourite manner, & to use the Langu
of Shakespear, thus did Enaas from the walks of
on his Shoulders the old Anchises bear.

Watteau — A pleasing & interesting picture of this Master
who is greatly admired in France, a rich
tone of Colouring & finely grouped.

Bassano. Painted with all that force & sobriety for wh
his portraits were remarkably distinguished.

A

CATALOGUE,

&c. &c. &c.

FRIDAY, FEBRUARY the 14th, 1800.

Pictures.

	Sebastien Bourdon	1 A Portrait. 2.	
	Sebastien Bourdon	2 A Portrait. 2.	
	Giacomo Palma	3 The Lady at the Bath. 3.	
	Federico Baroccio	4 The Burning of Troy. 5.	
	Watteau	5 A Fête Champetre. 8-	
	Giacomo Bassano	6 The Portrait of a Woman. 8 -	

40	Giovanni da Bellini.....	7	The Adoration of the Kings.	5.
30	Lanfranco.....	8	The Annunciation.	8.
30	Pietro Perugino.....	9	The Madona and infant Christ.	5
40	Simon Vouet.....	10	An Allegory on Peace.	6.
40	Sebastien Bourdon.....	11	The Portrait of the Queen of Sweden.	10.
100	Innocentio Francucci.....	12	The Nativity.	20.
40	Calabrese.....	13	The Martyrdom of St. Peter	5.
30	Michael Angelo de la Bataille	14	A Masquerade.	10.
40	Polidoro de Caravaggio..	15	The Graces.	8.
100	Michael Angelo Caravaggio	16	The Transfiguration.	10.
50	Orazio Gentileschi.....	17	A Man with a Cat.	10.
50	Guido Cagnacci.....	18	The Martyrdom of a Saint.	10.
40	Donducci.....	19	A Sketch for an Altar.	5.
50	Paolo Mathei.....	20	Salmacis.	10.

4. Bellini — This picture should be venerated were it only as the performance of the Master of Titian & Georgione but it has its own intrinsic merit as an engaging specimen of the early period of the Art.

8. Lanfranco — There is a solemn pious piety in the character of the Virgin that is very impressive. There is a peculiar effect of light in this picture managed without glare, it is no wonder this painter should design well who was a disciple of the Caracci's.

9. Perugino. The Master of Raphael

10. Vouet — The rival of N. Poussin

11. Bourdon — I hope you will pay respect to the Queen of Sweden

12. Franceschi — A very fine specimen of the great dawn of the Arts, the more this picture is looked into the more it must be admired.

13. Calabrese — Who studied the works of M. Angelo, & who has proved the advantages he derived from it, the design grand & the picture full of effect.

14. M.A. de la Bataille — An interesting picture truly characteristic of the motley scenery intended to be represented.

15. P.d. Caravaggio — Painted from a reflected light the figures well drawn & attitudes graceful.

16. M.A. Caravaggio. The Heads singularly fine, a picture full of force worthy to be placed in any Cathedral

17. Gentileschi — The Youth who was enamoured of his favorite Cat, & who prayed to Jupiter to transform her into a woman the sequal of the story you all know

18. Guido Cagnacci. The Body finely drawn & finely coloured

19. Dondducci — A pleasing Cabinet picture designed for a great subject.

20. Pablo Matthei. The story is very happily told. There is great roundness in the figures & the scenery very appropriate.

21. M. A. Caravaggio. A picture of much Mind & fine expression the Story depicted with great dignity, & the Ram entangled the Thicket is happily introduced in further illustration the subject.

22. Valentin. I appeal to your own Senses

23. Solario. Tho' this picture has the Name of Solario given to it in the Catalogue of the Collection, the name of L. de Vinci is discoverable on the pedastal ingeniously painted at the time of the Original performance, there is that force & colouring which convinces the pencil of this great Master the Characters finely drawn. The Daughter of Herodias seems to triumph in the act she has occasioned.

24. Garofalo. A Cabinet picture, this Master gained the friendship of Raphael from his extraordinary merit.

25. Cesare. It is no wonder the Elders should admire so beautiful a Figure

26. P. Veronese. There is a grandeur of design in all the pictures of P. V. that renders them highly interesting.

27. Guido — There is something singularly striking in this picture the Muscles of the figure agitated by the Agony of pain while the Mind oppressed by the Countenance, one of the happiest efforts of this great Masters Art seems in full possession of itself, patient & firm in the midst of those acute sufferings

28. Murillo. A Noble specimen of this great Masters Abilities the subject treated with great Judgment & characteristic propriety

29. Cambiasi. There is a peculiar grace in all the Works of this captivating Master.

30. Tiziano. A very fine specimen of this almost unrivaled Master

31. Palma — You will pardon me if I suffer this picture to speak for itself

Garofalo. This picture proves the Masters great abilities & justifies the great encomiums bestowed upon his works.

Luca Giordano-

80	Michael Angelo Caravaggio	21	Abraham sacrificing Isaac.	20.
60	Valentin	22	The Senses.	15.
80	Andrea Solario	23	Herodias.	20.
100	Benvenuto Garofalo	24	The Holy Family.	15.
80	Giuseppi Cesari	25	Susannah and the Elders.	10.
100	Paolo Veronese	26	An Allegory.	20.
50	Guido Rheni	27	St. Sebastian.	5.
200	Girolamo Muziano	28	The Raising of Lazarus.	40.
40	Luca Cambiasi	29	Judith.	10.
80	Tiziano Vecelli	30	The Portrait of a Female.	15.
250	Giacomo Palma	31	Venus and Cupid.	40.
70	Benvenuto Garofalo	32	The Holy Family, with St. Catharine.	20.
100	Luca Giordano	33	The Pool of Behesda.	15.

150	Paolo Veronese	34	An Allegory.	20
200	Titiano Vecelli	35	The Portrait of a Lady, called l'Esclavone.	30.
100	Luca Giordano	36	Christ driving the Money Changers from the Temple.	20.
60	Giacomo Bassano	37	St. Jerome.	15.
50	Annibali Caracci	38	A Portrait.	15.
50	Guido Rheni	39	Mater Dolorosa.	20.
00	Guercino da Cento	40	St. Jerome.	15.
50	Titiano Vecelli	41	The Portrait of Count Castiliogni.	20.
100	Paolo Veronese	42	An Allegory.	20.
100	Raffaello da Urbino	43	The Descent from the Cross.	20.
200	Giorgione	44	St. Peter the Martyr.	25.
150	Maitre Roux	45	The Woman taken in Adultery.	15.

P. Veronese – A beautiful coloured picture finely drawn

Titiano – Gen.ᵉ it is almost a shame to put this Lady to speak of her Slave but the Title of the picture in some measure justifies the Impropriety. it is impossible not to remark that there is that Magic Effect of Colouring so peculiar to himself thro' the Countenance & Drapery over the Drapery of the Boy that is the very happiest effort of the Art.

L.L.

Bassano - An incompeable specimen of his Art

A. Carracci – Augustino's Portrait

- Guido – a beautiful specimen of Guido's pencil it speaks its own story in the Title Mater Dolorosa

Guercino – Finely coulowred & the dawn of dawn sweetly introduced in the Horizon

Titiano – A Grand Portrait, great dignity of Character & force of Colour, but that not the only beauty of the Picture, the Landscape &c

Veronese – The Character & Attitude of the Female full of merit Drapery beautiful

Burke

49. P. Veronese – Gen.ᵗ if I may be allowed to quote the observation of a most
eminent Judge whose Talents every Man must highly respect
& who has himself proved his own great Talent in one of
our Public Buildings, this picture not only does honour to
the Master but is the highest Test of the Art.

50. Salviati – There is happily expressed in this picture tenderness in
the midst of Violence, beautifully drawn & Draperies
finely disposed

51. M.A. Buonarotti – When you recollect the encomium Sir J. Reynolds
paid every work of this Master, that his first & last
advice should be to study Buonarotti, I leave you in full
possession of the dignity & consequence that attaches to this
performance.

52. J. Romano. The last work you will have the opportunity of
purchasing from this Collection, let it not escape
you. tis the Birth of Jupiter & Pæans proclaiming
from Mount Olympus.

53. Veronese. This picture must, & Valuable in a double sense from
the work itself in its Colour & drawing & as the fact is
similar the work of his own pencil

54. A. del Sarto.

Raphael - equally valuable in double Capacity with the P. Veronese but on a different principal - The portrait of a great Potentate by a great Master.

Garofalo. The whole soul of Raphael compressed into this small compass - doubly valuable from the accident that has happened to the original picture

100 Raffaello da Urbino..... 46 Christ praying on the Mount, companion to Lot 43. —— 15.

100 Pietro Perugino..... 47 The Adoration of Christ. —— 15.

200 Julio Romano..... 48 The Birth of Hercules. —— 20.

400 Paolo Veronese..... 49 Mercury and Hersea. —— 25.

150 Salviati..... 50 The Rape of the Sabines. —— 30.

300 Michael Angelo Buonaroti..... 51 Christ praying on the Mount. —— 20.

100 Julio Romano..... 52 The Birth of Jupiter. —— 15.

350 Paolo Veronese..... 53 His own Portrait, between Virtue and Vice. —— 40.

500 Andrea del Sarto..... 54 Jupiter and Leda. —— 50.

100 Raffaello da Urbino..... 55 The Portrait of Julius II. —— 20.

150 Benvenuto Garofalo..... 56 The Transfiguration, after Raffaello da Urbino. —— 30.

200	Paolo Veronese.....	57	Mars disarmed by Venus.	30.
100	Raffaello da Urbino.....	58	Madona and Infant Christ.	25.
400	Michael Angelo Buonaroti....	59	The Holy Family.	50.
200	Francesco Albano...	60	Christ and the Samaritan Woman.	30.
500	Antonio da Coreggio.....	61	The Holy Family.	80.
400	Georgione.....	62	Cupid stung by a Bee, complaining to Venus.	80.
400	Guido Rheni.....	63	David and Abigail.	100.
300	Georgione.....	64	The Adoration of the Shepherds.	70.
700	Titiano Vecelli.....	65	Perseus and Andromeda.	150.
1000	Antonio da Coreggio.....	66	Danae.	200

FINIS.

Veronese — ~~one~~ this picture is also the best of P.V. in this Collection
The Head of the Woman of quisitely beautifully, fit to disarm Mars.

Raphael — The Character of the Child has all the uncommon sweetness & dignity of Raphael

M.A. Buonarotti —

Albano — a Cabinet picture fine pc

Coreggio — There is nothing from the hand of Coreggio but what arrests the Attention; There is that harmony of Colouring for which he was ever conspicuous & here in its fullest force.

Georgeone — The solicitude of Venus for the Anguish which Cupid suffers is happily blended with her sense of the Anguish by the Darts of her Child, there is that sweetness of Countenance which is ~~striking~~ singularly captivating; there is in the whole of this picture Richness of Colouring without gaudiness, force with sobriety.

Guido — One of the most perfect pictures of Guido in point of dignity Character & not deficient in loveliness, the Figure & Countenance of David & the Heads of the Soldiers who attend him are of the highest order of the Art. the grace & elegance of the female Characters are all that Guido could ever accomplish.

Georgeone. Truly sublime, composed with Basic truths and sacred dignity, the composition of the Shepherd in the distance is finely contrasted with the active admiration of the Shepherd who is immediately kneeling before the Saviour of Mankind, these great Masters seem fully impressed with the sublime Language of the Sacred Scriptures by the devout sentiments reposed over their performances, but we must not forget

the art in over commendation, & overlook the beauty of the Landscape.

65. Titiano — The active Grace thrown into the Andromeda in this picture is the Acme of perfection, the gloom of the Horizon & the turbulence of the Ocean disturbed by the Approach of the Monster is descriptive of her Alarms. like Perseus you will now rescue this picture from Obliqui that may attach to it from it's hitherto not having fallen to the Lot of any Purchaser — 'tis a most admirable performance this picture was in the Collection of Charles the first.

68. Coreggio — I hope this day to see this picture certainly equally in point of Merit to any picture in the Collection for if ever substance was given by the effect of painting, the happy effect of colour upon that substance that beauty truly Client which red & white natures own sweet & cunning hand laid on. — while this picture was at the Lyceum it could not be understood either from the situation or the ~~light~~ that surrounded, We who had seen the Sun only through the opaqueness of a Mist could have no conception of its power & its splendor — the mist which hung about this picture has been partly dispersed, if You see under it under the advantage which it now stands